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Dear colleagues

Paintings working group: Interim conference announcement

INTERIM MEETING

Preparation for Painting:
the artist’s choice and its consequence

May 31st and June 1st

British Museum, London

Thank you all for your patience and for your response to our call for abstracts. After a hard and longer than intended period of deliberation we can now announce the 22 selected submissions. The two-day conference aims to provide a full range of topics that consider the consequences of the artist’s choice of preparation material. Papers will be presented in a manner that allows direct comparison to a full range of object type.

Online registration for this 2 day conference will be announced shortly. Cost is expected to be in the region of £100 and to include post prints and refreshments.

Papers:

Not preparation but impregnation
The transparent paintings painted at the end of the 18th century by Giovan Battista Bagutti (1742-1823)

Southeast Asian Canvas Paintings: Supports and preparatory layers and their mechanical behaviour

Las preparaciones de yeso de la pintura sobre tabla de la Escuela Española

The colour of canvas: Historical practices of bleaching artists’ linen

Working Title: Evidence for the Composition and Use of Grounds and Preparation Layers in Documentary Sources Before c. 1500

Las preparaciones medievales de los fondos dorados: los materiales según las fuentes documentales de la época

The imaging chemical characterisation of intermediate layers in 15th and 16th century Northern European panel paintings with polishing of paint cross sections by ion milling to reveal astonishing new details about the paints and grounds.

Cold Temperature Effects of Modern Paints Used for Priming Flexible Supports

Flocked canvasses

Reconstructing 17th century streaky imprimatura layers used on panel paintings

Développement de clivages dans les peintures de Pierre Soulages (années cinquante et soixante)

‘The whole world is angelicamad’ Preparatory layers on canvas and copper supports in the art and work of Angelika Kauffmann (1741–1807)

Historically Accurate Oil Painters’ Ground Reconstructions

The Mechanical Response of Flour Paste Grounds

Comparing white acrylic emulsion grounds and paints – material properties, conservation issues and surface cleaning.

Canvas and its preparation in early twentieth-century British painting

Filling materials for easel paintings: when the ground reintegration becomes a structural concern

Lead white versus zinc white grounds as used by the Pre-Raphaelites: a critical assessment of their appearance in practice

The effect of wax-resin impregnated chalk grounds of wooden panel paintings and their re-consolidation today - Questions, observations, and case studies

Selective darkening of ground layers associated with the wood grain in 17th century panel paintings.

"The third element". Preliminary note on parchment, canvas and fibres as structural components related to the grounds in Medieval and Renaissance paintings.

Les préparations sur toile dans le premier tiers du XVIIe siècle : le contexte technique dans divers foyers artistiques européens.

Icon conservation news

Stergios Stassinopoulos and Helena Nikkanen were the principal organizers of the Hellenic National Committee conference “Icons. Approaches to Research, Conservation and Ethical Issues” at the Benaki Museum in December 2006.

The conference papers have been published in hard copy and a CD has been produced. For more information please contact Stergios Stassinopoulos: stassinopoulos@benaki.gr

Attn.: Stergios Stassinopoulos, Dimitrios Doumas
A new internet project titled, “icon network” is being coordinated by Kiriaki Tsesmeloglou. For more information please refer to: www.renke.fr or contact@renke.fr

RECENTLY HELD CONFERENCES

"Conservation Legacies of l'Alluvione: A symposium commemorating the 40th anniversary of the Florence Flood"

The website for the symposium "Conservation Legacies of l'Alluvione: A symposium commemorating the 40th anniversary of the Florence Flood" organized by the New York University Institute of Fine Arts Conservation Center and the Villa la Pietra, New York University in cooperation with the Opificio delle Pietre Dure is up. For the program, photos, a registration form, and more, see http://www.nyu.edu/gsas/dept/fineart/ifa/Florence/florence.htm

UPCOMING CONFERENCES

Conservation Science 2007
10-11 May 2007
Politecnico di Milano, Italy.

Registration Open

The Institute of Conservation Science, in collaboration with the Centre for Conservation and Promotion of Cultural Heritage of the Politecnico di Milano and the Department of Food Science, Technology and Microbiology (DISTAM) of the University of Milan, is organising an international conference, building on the earlier ICS conference held at the National Museums of Scotland, Edinburgh, Conservation Science 2002.

Conservation science is an international discipline which involves a great deal of international collaboration among scientists coming from all over the world. The venue has been chosen to connect the links between the sciences and the humanities, and between architects and scientists. The hosting institutions have carried out research into the conservation of the cultural heritage for many years, and they offer good conference facilities in the university quarter of Milan.

Papers and posters will be presented on:
- developments in conservation processes
- non-invasive and non-destructive methods
- polymers, including wood and paper

and posters only will be presented on
- new trends in architectural heritage

For more information see: www.icon.org.uk
Register with ccowin@icon.org.uk if paying in GBP
Or cri.relext@polimi.it if paying in EUR or USD.

Art, Conservation, and Authenticities
Material, Concept, Context

University of Glasgow, Scotland, 12-14 September 2007

The Art History Department at the Glasgow University is organizing a three-day symposium on the subject of Art, Conservation, and Authenticities: Material, Concept, Context as a follow up of the successful one day conference that took place on March 24th 2006.

The purpose of the symposium is to discuss and debate the notion of ‘authenticity’ within the context of the conservation of art and the production of art, in the past and at present.

‘Authenticity’ is one of the most influential factors that determine a course of action for a work of art in need of conservation. It is also one of the most contested. Identifying exactly what constitutes an artwork’s ‘authentic’ state can be problematic and challenging; maintaining or displaying it as such even more so. This conference seeks to stimulate discussion around three key areas considered vital in establishing or vouchsafing an artwork’s ‘authenticity’: material, concept, and context. Interdisciplinary research into art production: historical materials, techniques and studio practice; a more conceptual approach when considering authenticity in modern and contemporary art (e.g. what is the status of the original ‘carrier’?); and the importance of the original and present context for the authentic artwork, are key topics.


We invite abstracts for papers that cover a wide range of subjects from a variety of disciplines, periods, and approaches as well as specific case studies.

Specific dilemmas conservators and curators are facing when making decisions on conservation treatments and modes of display: The interaction between art historians, conservators and conservation scientist while investigating the original intent of the artist, Research methodologies - both art historical and scientific - that can be used to support this. The authentic artwork in context – original and present display etc. How to preserve the ephemeral and conceptual?
Authenticity and conservation ethics

Abstracts/enquiries to Erma Hermens, History of Art Department, Glasgow University: E.Hermens@arthist.arts.gla.ac.uk  Phone: 0044 (0)141 3303943/5677

Courses

ICN international courses and masterclasses for conservators and curators

FOR INFORMATION ON THE MASTERCLASSES, CONTACT:
ICN ANGENIET BOEVE (angkaniet.boeve@icn.nl) or MONIQUE DE LOUWERE (monique.de.louwere@icn.nl)  GABRIEL METSUSTRAAT 8 1071 EA AMSTERDAM TEL: 00-31-20-3054659 FAX: 00-31-20-3054620

Courses in Conservation, Museum Studies, Materials & Techniques, and Language

1 week course: 30h, 6h daily 400€.

Goals
The main goal of our Spanish courses is to improve the participant’s communication skills, to learn the basics of Spanish grammar & vocabulary- specifically that relating to art history, conservation and museum studies. The emphasis of classroom activities is therefore the development of the participants’ abilities to speak and understand technical Spanish.

Further information:
E-mail : info@balaam-art.com
Web: www.balaam-art.com
Phone:--34 93 4171347
Fax: -- 34 93 2123715
Postal address: Balaam Mireia Xarrié c.escoles pies 76 pral 1 Barcelona 08017 Workshop : c.reina amalia 36 Barcelona 08001 Old Town.

AIC Professional Development

The AIC is now producing mid-career training programs for conservational professionals, funded by the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members of AIC. Many of the workshops are conducted in partnership with other organizations. For information on the workshop grants contact: Eric Pourchot, Program Officer for Professional Development American Institute for Conservation of Historic and Artistic Works, 1717 K St. NW, Suite 200, Washington, D.C. 20006 Tel.: 202 452 9545, ext. 12 epourchot@aic-faic.org

Recent and forthcoming publications

Digital Heritage - applying digital imaging to cultural heritage (Lindsay MacDonald (ed.)
This interdisciplinary book covers the imaging of decorated surfaces in historical buildings and the digitisation of documents, paintings and objects in museums and galleries, showing how user requirements can be met by application of powerful digital imaging techniques. Numerous case studies illustrate the methods.

Hardback, 416 pages, colour illustrations throughout Price: £69.99GBP plus postage To receive a pdf of the full contents or to order this book please email us at info@archetype.co.uk

New publication: Glossary of Art Conservation III MASTER!

It is a dictionary on concepts pertaining to conservation and restoration. The author has researched various bibliographical English, French, Spanish, Italian and German sources, has translated all to English and has arranged all the renowned experts’ definitions in alphabetical order.

The MDA (Museum Documentation Association, Cambridge, UK) has written about Glossary I:

„New Terminology Source Published: An indispensible new reference tool is available for conservators, curators, archivists and collections professionals. Glossary of Conservation I is a dictionary of conservation and restoration terms. This, the first volume in a series on conservation, contains definitions from a wide range of respected European sources. From canvas to craquelure and from sepia to silica, this publication will guide you with accurate and detailed definitions."

Relation to the Work of Art and Restoration; Restoration with Regard to the Historical Case; Restoration with Regard to the Aesthetic Case; The Spatiality of a Work of Art; Preventive Restoration; Appendix: Falsification; Postscript to the Treatment of Lacunae; Principles for the Restoration of Monuments; Restoration of Ancient Paintings; The Cleaning of Pictures in Relation to Patina, Varnish and Glazes; ‘Some Factual Observations on Varnishes and Glazes’; and The Removal or Retention of Frames as a Restoration Issue.

Price: £16.50
For a contents list or to order this title, please contact info@archetype.co.uk

Technologische Studien
Konservierung, Restaurierung, Forschung
Technologie: Issue 1
Kunsthistorisches Museum Vienna
Paperback, 155pp, over 200 colour plates

This beautifully produced book (in German) is intended to provide the reader with an overview of the conservation, restoration and research techniques that take place at the Kunsthistorisches Museum in Vienna as well as presenting analytical projects and preventative methods for discussion.

Price £25.00
For a contents list or to order this title, please contact info@archetype.co.uk

Restaurateurs ou Faussaires Des Primitifs Flamands
Verougstraete et al (2005)
This book, written in French, was published to coincide with the exhibition Fake or not Fake, which confronted the issues of restoration and falsification. A major part of this exhibition, and of this book, is concentrated on the work of the painter, antiquarian and restorer Joseph Van der Veken, considered one of the forefathers of restoration of old masters in Belgium.

Paperback, 159pp, 106 pages of colour plates
Price: £23.00 (plus postage)
For a contents list or to order this title, please contact info@archetype.co.uk

Dure is up. For the program, photos, a registration form, and more, see
http://www.nyu.edu/gsas/dept/fineart/ifa/Florence/florence.htm

From the New York Times:
ARTS / ART & DESIGN | September 27, 2006
New Look at ‘Mona Lisa’ Yields Some New Secrets
By lan Austin
An analysis revealed some surprises, including signs that da Vinci changed his mind about his composition.

About paintings by Rubens: www.afterRubens.org
About cobalt green: http://news.bbc.co.uk/2/hi/technology/4776479.stm
About exhibition of the verso of paintings: http://www.codart.nl/exhibitions/details/1087/

On di Bicci painting: http://seattletimes.nwsource.com/html/localnews/2002244034_art17m.html

NEW AFRICOM WEB SITE LAUNCHED
AFRICOM is very pleased to announce that its web site has been completely reconstructed and redesigned! Visit: http://www.africom.museum

Internet News / websites
The website for the symposium “Conservation Legacies of l’Alluvione: A symposium commemorating the 40th anniversary of the Florence Flood” organized by the New York University Institute of Fine Arts Conservation Center and the Villa la Pietra, New York University in cooperation with the Opificio delle Pietre

Membership information
ICOM Membership Application forms
The application forms to join the International Committees and Affiliated Organisations are now available on the ICOM Web Site at:
http://www.icom.org/affiliates.html
http://www.icom.org/internationals.html

ICOM UK: http://www.mda.org.uk/icom-uk
Les formulaires pour adhérer aux Comités internationaux et aux Organisations affiliées sont maintenant disponibles sur le site Web d’ICOM à:
http://www.icom.org/affiliates.html
http://www.icom.org/international-f.html

NEW ICOM-CC “friends” and “Student-friends” MEMBERSHIP CATEGORY
For more information check the ICOM websites listed below or check out Registration via ICOM-CC secretariat in Rome at secretariat@icom-cc.org.

ICOM Membership Application forms
The application forms to join the International Committees and Affiliated Organisations are now available on the ICOM Web Site at:
http://www.icom.org/affiliates.html
http://www.icom.org/internationals.html

Les formulaires pour adhérer aux Comités internationaux et aux Organisations affiliées sont maintenant disponibles sur le site Web d’ICOM à:
ICOM-CC introduces payment using Paypal

As of 31 December 2006, ICOM-CC offers at its website the possibility to perform payments using Paypal. It is very much hoped that this feature will represent an easy opportunity to get connected to every aspect of ICOM-CC’s network as a FRIEND or Student-FRIEND of ICOM-CC, for those professionals and students who prefer not to do this via ICOM.

The benefits for members and for (student-) Friends can be consulted via a link at the homepage of ICOM-CC. Also individuals, Companies and Institutes who would like to make a donation to ICOM-CC can use this electronic payment feature.

A registration form must accompany any payment and is available at the website.

ICOM-CC invites anyone who receives this message to spread it among those who must be supposed to have an interest in ICOM-CC, either to actively participate in the network via membership of one or more working groups, or as a sponsor.

It is important to realise that a strong (in membership numbers) and healthy (in financial terms) ICOM-CC will have a greater impact on the conservation professional community and will have more possibilities to actively support the work of its Working Groups and members. Therefore, it is important that Working Group Co-ordinators invest in encouraging individuals, who are connected to their Working Groups without any membership status, to register.

This step is the first in a series that must lead to establishing or modifying website facilities to improve communication and dissemination of information within the ICOM-CC membership at large.

Jan Wouters, chair ICOM-CC

Newsletter Notes

Thanks to Alan Phenix for providing the template for the newsletter.

Submissions welcome!
All submissions related to paintings conservation welcome! We are interested in regional and international news regarding conferences, research, publications, and projects. Please feel free to write the submission in your native language and it will be published with a translation.

Articles demandés!
Tout article relié à la conservation des peintures sera le bienvenu! Nous nous intéressons aux nouvelles régionales et internationales touchant les congrès, la recherche, les publications et les projets. N’hésitez pas à écrire vos articles dans votre langue maternelle et nous les publierons accompagnés d’une traduction.

For submissions to the newsletter please contact:

Tiaarna Doherty
Paintings Conservation
J. Paul Getty Museum
1200 Getty Center Drive, Suite 1000
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Contact Addresses

PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND RESTORATION

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